

Dark & Wintery Nights

An exhibition of *Shin-hanga* landscapes

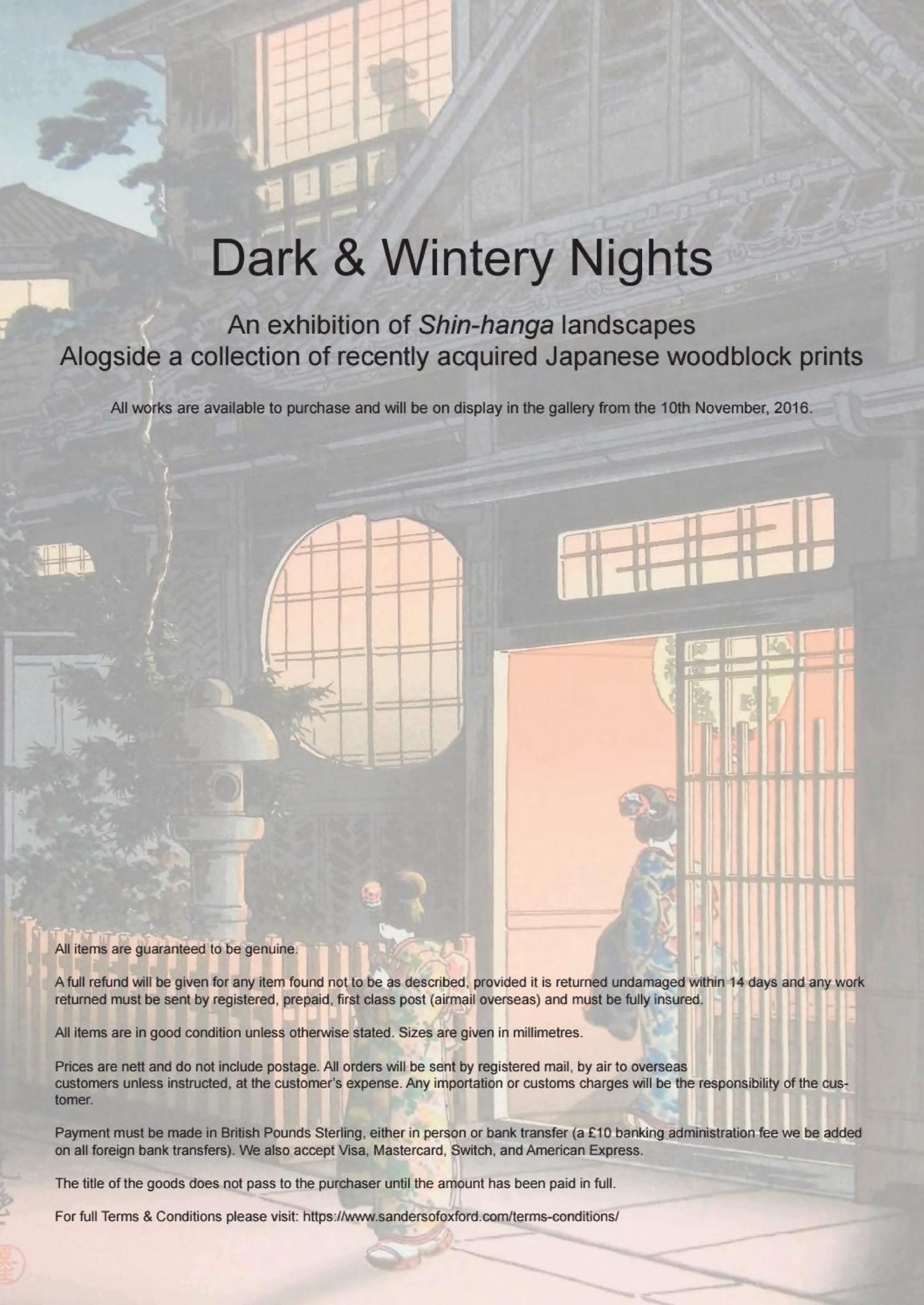


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104 High Street, Oxford. OX1 4BW

info@sandersofoxford.com - 01865 242590 - www.sandersofoxford.com

The background of the entire page is a traditional Japanese ink wash painting (suiboku-ga) depicting a building with a tiled roof and a person in a kimono. The scene is set in a courtyard with a stone lantern and a fence. The person is standing near a large circular window, looking out. The overall tone is serene and historical.

Dark & Wintery Nights

An exhibition of *Shin-hanga* landscapes
Alongside a collection of recently acquired Japanese woodblock prints

All works are available to purchase and will be on display in the gallery from the 10th November, 2016.

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The Japanese landscape print, like the landscape itself, continually evolves. Steeped in symbolism, it can depict the particular or ambiguous and can show a yearning for the Japanese past or glorify in the modern. From *ukiyo-e* to *sosaku* and *shin-hanga*, a centuries old preoccupation with Japanese landscape and its atmospheric variations of hour and season is displayed in these timelessly beautiful works.

The opening of Japan to the west in 1858 saw Japanese landscape artists inspired by a sudden influx of new styles and techniques. Although it wasn't until the end of the nineteenth century that they gained a mastery in western perspective, it is their ability to create depth in their work prior to this that is particularly striking. The Chinese technique of stacking objects to create the illusion of perspective was often used, anything further away appearing higher up. In the nineteenth century Japanese artists discovered how to apply pigment to create a gradation on paper, a technique called *bokashi* that worked well to create the illusion of three-dimensional space. The masterful use of *bokashi* in Kunisada's *Scene from Ume Yanagi Sakigake Zoshi* (21) is an example of this. The figures jump out, illuminated, creating a heightened level of drama in the scenes.

From the twentieth century onwards Japanese artists began to westernise their works under the name *sosaku-hanga*, populating their prints with pale figures in contemporary European dress, promenading under gas lamps. But another artistic movement was borne from this globalising modernisation. The *shin-hanga* (new prints) movement evolved under the publisher Watanabe Shōzaburō. The *shin-hanga* artists not only wanted to create quintessential Japanese images, but those that gave the impression of the purity of the Japanese past, a past whose ideals and traditions still prevailed and overrode the changes occurring in Japan in the early twentieth century.

Nature was central to the art of *shin-hanga*. Natural forces are present in their urban as well as rural scenes. Nature's power quashes any manmade presence. A fascination with atmospheric change infuses almost every *shin-hanga* print. Kasamatsu Shiro was particularly adept at suggesting nuances in weather and atmosphere. The shadowed island contrasted with the sunset sky in his *Matsushima Island on a Snowy Evening* (9) shows a masterful understanding of light. Depiction of the elements allowed the *shin-hanga* artists great artistic freedom. *Gofun*, (calcium carbonate powder) was flicked onto the printed surface to depict heavy snowfall, or sheets of sleet. The transient nature of the weather, something that cannot be controlled, is reflected in this technique. Glittering mica was used to give the illusion of moonlight, or light cast from a lamp.

Artists also used nature to allude to mood, specifically contemplation and tranquillity. In this way they succeed in bringing a dreamlike quality to their works, perhaps encouraging the viewer to ponder realities transcending the visual surface. The meditative state of the typical *shin-hanga* print sits particularly well with the exhibition's snow scenes. Snow brings silence, its generous covering of a landscape muting it, suggesting, perhaps, that the world itself is meditating. Snow is also associated with the moon, which can appear to melt in the same way that snow does. On moonlit nights each compliments and reflects the other, shown beautifully in *Snowy Night with a Hazy Moon* (15), after Takahashi Hiroaki. Snow is revered in the same way as cherry blossom in Japanese culture. It is a transitory weather condition and is associated in Japan with the term *mono no aware*, which is usually translated as 'the pathos of things'. In the same way as the weather, emotions are characterised by their transient nature. Weather and emotion are inextricable in *shin-hanga* art. Japanese landscape only becomes metaphorical when saturated with rain, snow, fog, or illuminated by moonlight, conditions that suddenly turn prosaic scenery into poetic space. The transience of weather is also mirrored in Buddhist concepts of the impermanence of the tangible world. This concept is perfectly exemplified in Eiichi Kotozuka's snow covered torii gates (17 & 18), contrasting the permanence of these sacred sites with the impermanence of earthly life.

Although generally depicting real sites, *shin-hanga* prints are often untainted by modernity. Prints showing contemporary streets, like Tsuchiya Koitsu's *Araki Street in Yotsuya*, (2) move the focus away from any modernity and instead concentrate on any remnants of tradition that have survived into the present day. Here, Koitsu focuses on the geisha. This de-modernisation is furthered by a certain anonymity and timelessness to *shin-hanga* prints. Any human figure will be tiny, their face often hidden. Temples, even those named, could have been depicted in any century.

The twentieth century artists, using modern techniques, have succeeded in creating the illusion of timelessness in their works. Contemporary Japan has been tied to its eternal past, linking the twentieth century artists to the *ukiyo-e* printmakers of the previous century. The exhibited prints all hark back to a time pre-modernisation, and continue to bind contemporary Japan with its eternal past.

Tsuchiya Koitsu was born in rural Japan with the given name Koichi. He became a student of the *ukiyo-e* master Kiyochika Kobayashi (1847-1915), who he stayed with for nineteen years. From 1931 on, Koitsu became one of the artists working for the publisher Shôzaburô Watanabe in the *shin-hanga* style. He also worked for the publishers Doi and Kawaguchi. Koitsu specialised in landscape prints. In typical *shin-hanga* style he intensively used the effects of light to create moods and emotions in his work.

1. Zojoji Temple in Snow

Tsuchiya Koitsu 1870-1949

c. 1945

Woodblock (*nishiki-e*)

Vertical *ôban*, 36 x 23.5 cm (14 1/4 x 9 1/4 in.)

Series: Collection of Views of Japan

Publisher: Doi Hangaten

Artist Signature: Koitsu

Artist Seal: Tsuchiya Koitsu

Block Cutter: Harada

Printer: Yokoi

A rich impression of Zojoji Temple under snow. The red temple and bright clothing of the two closest figures juxtaposes beautifully with the sombre blue-grey tones of the heavy evening weather. Stood still under two umbrellas, their poses mirror those of the surrounding pine trees, bowing under the weight of the snow. *Gofun* has been spattered across the print to depict falling snowflakes. This print has been dated c. 1945. Dr. Andreas Grund, a leading authority on *shin-hanga* prints, summarises that all works by Koitsu also signed by Yokoi were printed in Koitsu's lifetime, at around 1945, the period Yokoi remained active until.

Condition: Excellent condition. Two pinholes in top margins, not affecting image. Top left corner bears Doi watermark.

[41972]

£900

増上寺の雪

昭和八年一月の作

光造



増上寺の雪

光造

2. Araki Street in Yotsuya

Tsuchiya Koitsu (1870-1949)

Woodblock (*nishiki-e*)

c. 1945

Vertical *ôban*, 36 x 24.8 cm (14 1/4 x 9 3/4 in.)

Series: *Tokyo Fukei*. Tokyo Views

Publisher: Doi Hangaten

Artist Signature: Koitsu

Artist Seal: Tsuchiya Koitsu

Block Cutter: Harada

Printer: Yokoi

This beautifully rendered print shows two geisha bathed in the light of a teahouse in the early evening. The inviting warmth of the interior draws the viewer in, and is evidence of Koitsu's marvellous handling of light. A figure can be seen silhouetted against the upper window. Subtle *bokashi* shading has been used to depict the dusky sky. This is a real view of a teahouse existing in 1930s Tokyo. Dr. Andreas Grund, a leading authority on *shin-hanga* prints, summarises that all works by Koitsu also signed by Yokoi were printed in Koitsu's lifetime, at around 1945, the period Yokoi remained active until.

Condition: Excellent, with strong colouring. Light creasing in corners, not affecting image.

Framed

[41960]

£650



四ツ谷 荒木橋町

昭和十年一月作

振興
玉井
版
店

三
八
ラ
イ
フ

光
澤



3. *Haru no Yuki, Kyoto Maruyama: Spring Snow at Maruyama, Kyoto*

Tsuchiya Koitsu 1870-1949

Woodblock (*nishiki-e*)

c. 1936-40

Vertical *ôban*, 36 x 23.5 cm (14 1/4 x 9 1/4 in.)

Series: Collection of Views of Japan

Publisher: Doi Hangaten

Artist Signature: Koitsu

Artist Seal: Tsuchiya Koitsu

Block Cutter: Harada

Printer: Yokoi

A softly coloured impression of Kyoto's Maruyama Park under snow. Two figures look out across the lake, still, as if lost in contemplation. A further figure hurries away to the left, her face obscured under a parasol. Skilled *bokashi* shading has been used in both the lake and sky. Spattered *gofun* has been used across the image to give the impression of falling snow. This print has been dated c. 1945. Dr. Andreas Grund, a leading authority on *shin-hanga* prints, summarises that all works by Koitsu also signed by Yokoi were printed in Koitsu's lifetime, at around 1945, the period Yokoi remained active until.

Condition: Excellent condition. Two pinholes in top margins, not affecting image. Top left corner bears Doi watermark.

Framed

[41965]

£700



春の雪 京都円山 昭和十一年三月作

4. Rain at Horyuji, Nara

Tsuchiya Koitsu 1870-1949

Woodblock (*nishiki-e*)

c. 1945

Vertical *ôban*; 39 x 25 cm (15 x 10 in.)

Series: Collection of Views of Japan

Publisher: Doi Hangaten

Artist Signature: Koitsu

Artist Seal: Tsuchiya Koitsu

Block Cutter: Harada

Printer: Yokoi

A beautifully coloured scene depicting the Horyuji Temple on a rainy evening. Masterful *bokashi* shading has been used to depict the dark and heavy sky, fading right down to a sunset pink. Two figures hurry towards the temple, their forms reflected in the puddles. This print has been dated c. 1945. Dr. Andreas Grund, a leading authority on *shin-hanga* prints, summarises that all works by Koitsu also signed by Yokoi were printed in Koitsu's lifetime, at around 1945, the period Yokoi remained active until.

Condition: Excellent condition. Minor ink offsetting in margins, not affecting image.

Framed

[41969]

£650

奈良法隆寺 昭和十三年六月



5. Temple

Attributed to Tsuchiya Koitsu (1870 -1949)

Woodblock (*nishiki-e*)

c. 1940s

9.8 x 6.5 cm (4 x 2 1/2 in.)

Publisher: Doi

A mini print depicting a female figure walking towards the red Nezu Shrine in the snow.

Condition: Excellent, with strong colouring.

Framed

[41754]

£100



Kasamatsu Shiro (1898-1992) became a pupil of Kaburaki Kiyokata in 1911. Having studied painting in the traditional manner of nihonga, Shiro turned to landscape painting. It was through his landscape work that he attracted the attention of Shôzaburô Watanabe, a prominent publisher and driving force of *shin-hanga*. In 1919, Shiro received his first print commission from Shôzaburô. From this point onwards, the two worked together regularly. Shiro's townscapes and landscapes became particularly popular with westerners.

6. *Natsu no Yo: Summer Night*

Kasamatsu Shiro (1898-1992)

Woodblock (*nishiki-e*)

Unsodo [c. 1950]

Vertical *ôban*; 36.5 x 24.5 cm (14 1/2 x 9 1/2 in.)

Publisher: Unsodo

Artist Signature: Shiro

Artist Seal: Kasamatsu Shiro

A magnificent fireworks display lights up an evening sky, leaving the village houses and pine forest silhouetted below. The warmly lit windows of the houses shine out into the night. Fine *bokashi* shading has been used to render the bright fireworks contrasting with the dark night sky.

Condition: Excellent. Minor ink residue in the right margin, not affecting image. Some minor areas of fading.

Framed

[41962]

£475

江戸 6 夜

明治 30 年

市村

東京 市村



市村

7. *Nikko Yomei-mon no Yuki*: Snow at Yomei Gate in Nikko

Kasamatsu Shiro (1898-1992)

Woodblock (*nishiki-e*)

1952

Vertical *ôban*; 36 x 23.5 cm (14 x 9 1/3 in.)

Publisher: Unsodo

Artist Signature: Shiro

Artist Seal: Kasamatsu Shiro

A quiet scene of a pagoda after heavy snowfall. Tall pine trees are hinted at in the background. Subtle *bokashi* shading present in the snow on the ground.

Condition: Excellent. Minor ink residue in the right margin, not affecting image.

Framed

[41963]

£450

日光 陽明門の雪



摺佐治彫長島

芸艸堂版

8. Pagoda in Evening Rain

Kasamatsu Shiro (1898-1992)

Woodblock (*nishiki-e*)

c. 1950

Vertical *ôban*; 36 x 24 cm (14 x 9 1/2 in.)

Publisher: Shôzaburô Watanabe

Artist Signature: Shiro

Artist Seal: Kasamatsu Shiro

This beautifully atmospheric print depicts a figure hurrying past a pagoda on a rainy evening in Tokyo. Blue bokashi shading over a pale pink wash has been used to create the illusion of a rain-dark sky. Originally printed in 1932, this is a post-war impression, published around 1950.

Condition: Excellent condition and colouring with one tear at lower centre, repaired.

Framed

[41961]

£575

雨に暮るる塔（東京谷中）

晩香



9. *Yuki no-Matsu-shim: Matsushima Island on a Snowy Evening*

Kasamatsu Shiro (1898-1992)

Woodblock (*nishiki-e*)

1954

Vertical *ôban*, 36.3 x 24 cm (14 x 9 1/2 in.)

Publisher: Unsodo (c. 1950)

Artist Signature: Shiro

Artist Seal: Kasamatsu Shiro

The sun sets on Matsushima Island after a heavy snowfall. The pines surrounding the small island shrine bow under its weight. Very subtle *bokashi* shading has been used in the depiction of water receding into the distance. Neighboring islands are present in the background, behind a tiny silhouetted figure in a boat.

Condition: An excellent impression.

Framed

[41964]

£475

雪の松島



雪村

摺市村 明長

一葉浪

10. *Kyoto Kiyomizu-dera Ugo no Tsuki: Moon Over Kiyomizu Temple*

Benji Asada (1870-1949)

Woodblock (*nishiki-e*)

c. 1930

Vertical *ôban*, 36.3 x 24.2 cm (14 1/4 x 9 1/2 in.)

Publisher: Uchida

Artist Signature: Tangyu

A graphic depiction of the Kiyomizu Temple in Kyoto, lit by a bright moon. The temple, its terrace and pagoda have been the subject of many woodblock prints by a number of Japanese artists. The Kiyomizu Temple was founded in the early Heian period (794-1185) by Sakanoue no Tamuramaro. It takes its name from the waterfall within the complex, which runs off the nearby hills. Kiyomizu means clear or pure water. Not a single nail has been used in the entire temple structure.

Benji Asada (also known as Tangyu) was born in Kameoka, near Kyoto in 1899. He enrolled in the Kyoto City School of Fine Arts and Crafts (*Kyôto Shiritsu Bijutsu Kôgei Gakkô*), in 1914, graduating in 1924. In 1927 he changed his name from Benji Nakanishi to Benji Asada, and in 1928 participated in the publication of the magazine *Han* ('Prints'), together with Un'ichi Hiratsuka, Masao Maeda, Umetarô Azechi and his friend Tomikichirô Tokuriki. In 1929 he was a founding member of the *Kyoto Sôzaku-Hanga Kyôkai*, and he also started studying *Nihonga* ('Japanese style') painting with Nishimura Goun. Until WWII Asada was active in all leading *Hanga* groups, but after the war he abandoned woodblock making and devoted all his energy to *Nihonga*, exhibiting with Japanese art organisation the *Nitten*.

Condition: Excellent, rich impression. Moon has been embossed, mica in sky. Right corners tipped to original presentation paper with publisher's stamp.

Framed

[41752]

£400

京都清水寺雨後の月
丹牛



Kawase Hasui (1883-1957) was the greatest of the *shin-hanga* printmakers and has become recognised as the best Japanese landscape artist since Hiroshige. In 1956, he was named a Living National Treasure in Japan, the highest honour a living artist could receive at the time. During his career he produced over six hundred landscape prints, including seventeen series, covering most areas of Japan, in which he had extensively travelled. Hasui was born as Kawase Bunjiro in Tokyo. His family owned a braided cord business in which Hasui worked in until his sister and her husband took over in 1908. Free of family responsibilities, Hasui could finally devote himself to art, which he had been passionate about since he was a child. In 1907 he began studying western-style art, especially landscape, at the *Hakuba-kai* (White Horse Society) and took guidance from Okada Saburosuke (1869-1939). In 1910 he became a pupil of Kaburaki Kiyokata who gave him the art name Hasui. At this time he earned his living through designing *sashi-e*, magazine illustrations, posters and patterns for sashes. Through Kiyokata he was introduced to Shōzaburō Watanabe who published his first landscape prints in 1918-19. Watanabe was the driving force of the *shin-hanga* movement and encouraged, supported, and promoted Hasui's career in Japan and abroad. From then on Hasui worked extensively as a designer of landscape prints for Watanabe, and from almost the beginning inspired the carvers and printers to produce newer and subtler efforts, especially in the expression of snow. After the 1923 earthquake, in which he lost his house and his sketchbooks and almost all of his woodblocks, he was financed by Watanabe to go on a sketching trip to produce more series, and also worked occasionally for other publishers to eke out his income. Through the rest of his life, Hasui worked almost exclusively on landscape and town-scape prints based on sketches he made in Tokyo and during travels around Japan.

11. Kiyomizu Temple

attributed to Kawase Hasui (1883-1957)

Woodblock (*nishiki-e*)

c. 1940s

9.8 x 6.5 cm (4 x 2 1/2 in.)

Publisher: Doi

A mini print depicting snow falling on the Kiyomizu Temple, with a single figure.

Reference: Brown, Kendall H., Kawase Hasui: The complete woodblock prints, 276. A miniature copy.

Condition: Excellent, with strong colouring.

Framed

[41756]

£175



13. Sacred Bridge, Nikko

Kawase Hasui (1883-1957)

Woodblock (*nishiki-e*)

c. 1930

9.2 x 14.2 cm (3 3/4 x 5 3/4 in.)

Publisher: Shōzaburō Watanabe

Artist Signature: Kawase Hasui

A tranquil depiction of the red lacquered Shinkyo bridge under falling snow. The bridge marks the entrance into the sacred Nikko zone, and belongs to the Futarasan Shrine. The heavy snowfall, depicted using spattered gofun, has blurred the distant mountains.

Condition: Faded colours but otherwise in excellent condition. 'Made in Japan' seal on verso.

Framed

[41967]

£300



12. Secluded House in Yamashina

Yamamoto Shunkyo (1871-1933)

Woodblock (*nishiki-e*)

c. 1929

Horizontal *aiban*, 24 x 32.7 cm (9 1/2 x 12 3/4 in.)

Series: Gishi Taikan

Publisher: Gishi Shuppan-bu

Artist Signature: Shunkyo

This beautiful scene shows a secluded house in deep winter. The snow-laden pine trees and heavy sky create a quiet, sombre composition. The artist has used an interesting technique to depict the weather, using faint horizontal white lines as well as the more traditional technique of hand-splashed *gofun*. Gold pigment has been used to create the illusion of glowing lamplight under the eaves of the house. A sheet from Shunkyo's *Gishi Taikan* series ('Forty Seven Ronin Memorial Series'). This work was originally printed between 1920 and 21, but it is likely this edition is later, published around 1929.

Yamamoto Shunkyo (1871-1933) was born in Otsu in the Shiga prefecture. He was a pupil of Kōno Bairei, Nomura Bunkyo and Mori Kansai. In 1899 he became a teacher at the Kyoto Municipal School of Arts and Crafts. He was one of the earliest Japanese artists to adopt western techniques in his work. Studying western painting and photography, he learnt about perspective and the rendering of light and atmosphere. His 1905 painting *Snow on the Rockies* is one of the finest examples of his unique, personal style, characterised by a kind of realism that was the result of a fusion of western realism and Japanese *shasei* (sketching from nature). Although Shunkyo only made several woodblock prints, he became known for his distinct style, using vivid colouring and bold compositions. He was one of the founders of the modern Kyoto school.

Condition: Six pinholes along top edges. Light creasing in corners but otherwise in excellent condition.

Framed

[41959]

£350



14. Sudden Shower

Nishimura Hodo

Woodblock (*nishiki-e*)

c. 1930s

Vertical *tanzaku*; 39.2 x 18.5 cm (15.5 x 7.5 in.)

Publisher: Takemura Hideo

Artist Signature: Nishimura Hodo

An extremely rare print of two figures caught in a sudden storm. The atmospheric city scene show the pair struggling against the wind and horizontal rain. A lamp shines feebly through the gloom. Beautiful dark *bokashi* shading has been used to indicate a stormy sky.

Very little is known about the artist Nishimura Hodo (fl. 1930-40s). This anonymity of the artist was not unheard of in the *shin-hanga* movement, which saw a close collaborative relationship between the artist, block cutter and printer to capture the essence of the artistic vision. The artist was thus equal to others involved in the process and so could be lost whilst his fellow craftsmen shot into fame. Although he made a few landscapes, Hodo is mostly known for his *kacho-e*, (bird and flower prints) which he designed in the *shin-hanga* style. Most of his prints were published by Takemura Hodai, active between 1926 and 1939.

Condition: Excellent condition. Some ink offsetting and wear in margins, not affecting image.

[41968]

£450



15. Snowy Night with a Hazy Moon

after Takahashi Hiroaki (Shōtei) (1871 - 1945)

Woodblock (*nishiki-e*)

c. 1936

Vertical *mitsugiri-ban*; 37.8 x 16.7 cm

During the early twentieth century, Shōtei produced some 500 print designs for the publisher Shōzaburō Watanabe. Following a fire caused by the Great Kantō Earthquake of 1923, Watanabe's print publishing business was destroyed, along with the blocks produced by Shōtei. Due to the prior success of Shōtei's work, he went on to reproduce around one-third of the lost blocks. The works were reproduced in different formats, ranging from a small card size, up to the *mitsugiri-ban* format. The popularity of the prints resulted in various other publishers and designers copying the work of Shōtei.

This particular example is very similar to that of a post-quake design by Shōtei, listed as #538 in Watanabe's 1936 catalogue of Shōtei's work.

Condition: Good, clean impression. Tipped to album page.

[41205]

£220



雪よりの夜

16. Shirahige Shrine and Torii

Tomikichiro Tokuriki (1902-2000)

Woodblock (*nishiki-e*)

c. 1940-1950s

28 x 25 cm (11 x 10 3/4 in.)

Publisher: Uchida

Artist Seal: Tomikichiro Tokuriki (black seal)

A graphic depiction of the Shirahige shrine and *torii* in the snow. The white pigment *gofun* has been spattered across the print to represent snow. A *torii* is a traditional Japanese gate most commonly found at the entrance of or within a Shinto shrine, where it symbolically marks the transition from the profane to the sacred. The Shirahige Shrine stands at the Lake Biwa, in the Shiga prefecture of Japan.

Tokuriki Tomikichiro represented the thirteenth generation of artists in his family. He graduated from Kyoto College of Art in 1923. While still at college, the young artist discovered his passion for *sōsaku-hanga* prints- an expressive and creative print-making movement that had spread from Tokyo to Kyoto. With the assistance of an old carver and an *ukiyo-e* printer, Tomikichiro Tokuriki learned everything to master the complete process of design, carving and printing himself. Later he joined the Hanga Association and met other artists of the *sōsaku-hanga* movement like Hiratsuka, Masao Maeda, Kihachiro Shimosawa, Hide Kawanishi and Shiko Munakata. In his own words; “Fate made me an artist, but I made myself a hanga artist.”

Condition: Very good.

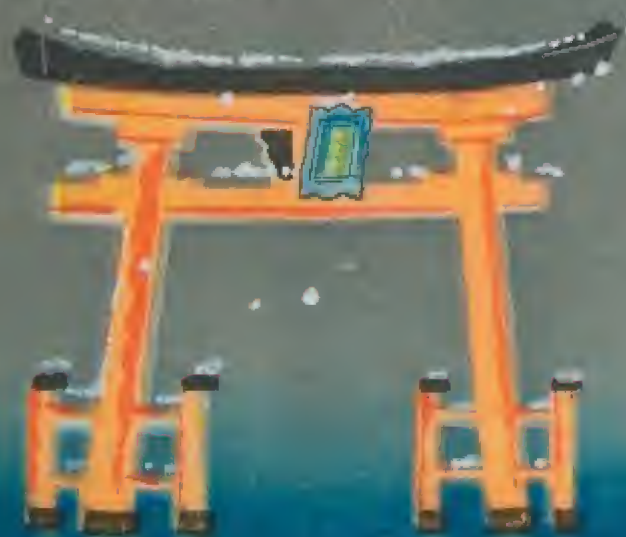
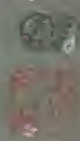
Framed

[41753]

£250



白髪社



Eiichi Kotozuka was born in Osaka. He came to Kyoto to study at Kyoto City Specialist School of Painting. Here, the artist became a close friend of Tokuriki Tomikichiro and other artists from the Kyoto circle. With the publishers Uchida and Unsodo, Kotozuka made several series of popular views in the Kyoto area and of *kacho-e* (bird and flower prints). In 1948 he was among the founders of the *Koryokusha* publishing company along with Tomikichiro Tokuriki, Kamei Tobei and Takahashi Tasaburo. The goal of the *Koryokusha* was to support the artists of *sōsaku-hanga* style prints, a small and niche market.

17. Torii Gate at Inariyama

Eiichi Kotozuka (1906-1979)

Woodblock (*nishiki-e*)

[Uchida c. 1930-1940s]

16.5 x 11 cm (6 1/2 x 4 1/4 in.)

Publisher: Uchida

Artist Seal: Eiichi Kotozuka (black seal)

A graphic depiction of a figure standing under heavy snow at the red *torii* gate at Inariyama. A *torii* is a traditional Japanese gate most commonly found at the entrance of or within a Shinto shrine, where it symbolically marks the transition from the profane to the sacred. The white pigment *gofun* has been spattered across the print to represent snow.

Condition: Excellent impression with strong colour.

[41759]

£100

稲荷山 内



18. Torii Gate Under Falling Snow

Eiichi Kotozuka (1906-1979)

Woodblock (*nishiki-e*)

[c. 1930-1940s]

15 x 21.5 cm (5 3/4 x 8 1/2 in.)

Publisher: Uchida

A graphic depiction of heavy snow falling on the red *torii* gate at Inariyama. A *torii* is a traditional Japanese gate most commonly found at the entrance of or within a Shinto shrine, where it symbolically marks the transition from the profane to the sacred. The red colouring contrasts beautifully with the muted sky and foliage. The white pigment *gofun* has been spattered across the print to represent snow.

Condition: Excellent impression with strong colour. Small hole in centre and creases in right hand corner. Light ink residues on the margins.

[41758]

£75

上賀茂神社





19. *Karasaki yau*: Night Rain at Karasaki
 Kunisada II (Kunimasa III, Toyokuni IV) (1828-1880)
 Woodblock (*nishiki-e*)
 1847-1852 (Kôka-Kaei 5)
 Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)
 Series: *Ômi Hakkei no uchi*; Eight Views of Ômi
 Publisher: Tsutaya Kichizô (also known as Kôeidô)
 Artist Signature: Kunimasa aratame nisei Kunisada
 Censor Seal: Muramatsu Genroku; Fukushima Giemon

Prince Genji and a young nobleman pay a visit to a beauty on a rainy night. She peers around the door as they arrive, smiling eagerly. The nobleman stands next to the garden gate, frowning unhappily as he looks back at his younger companion. The prince grins shyly with his head down, an umbrella in one hand and a folding fan in the other. Rain falls steadily over the dark night sky. An attractive design with fine *bokashi* shading in the background, with the addition of mica in the black. The Boston Museum of Fine Arts has the same impression in its collection.

Condition: Excellent colour and detail. Three separate panels. A few small holes, a couple small losses at edge, repaired. A few creases at edges, very slight rubbing.

[41774]

£650



Utagawa Kunisada II trained in the studio of Kunisada I. In 1846 he married the eldest daughter of his master and took the name of Kunisada, though this was not the only time he changed names in his lifetime. Before his marriage to Osuzu, Kunisada II signed his prints with Baido Kunimasa or Kunimasa III. After Kunisada I's death, he began to use the name of Toyokuni IV in the tradition of the Utagawa School. Kunisada II stepped into the footsteps of his father-in-law, as head of the Utagawa printmaking school, printmaking in the ukiyo-e style of Kunisada I.



20. A Scene from *Jiraiya goketsu monogatari*
 Utagawa Kunisada [Utagawa Toyokuni III] (1786-1864)
 Woodblock (nishiki-e)
 1852
 Horizontal ôban triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)
 Artist Signature: Toyokuni
 Date Seal: Rat 6 Nanushi

Censor Seal: Muramatsu Genroku; Fukushima Giemon

Wonderfully atmospheric triptych from the popular Kabuki play *Jiraiya goketsu monogatari*. Three Samurai cross a braided rope bridge over a deep chasm. In the centre, the warrior Takasago Yuminosuke wears a wolf skin over his armour. He grips a flaming torch between his teeth and carries a bow. The Magician Jiraiya stands at the left, wearing a dragon print robe and carrying a gun. He shields his face with his sleeve in order to avoid the squabbling of his two companions. Yasho Goro, on the far right, prepares to draw his sword against Yuminosuke. A crescent moon is visible at the lower left. From left, the actors are Ichikawa Danjuro VIII, Arashi Rikan III, and Ichikawa Ebizo V.

Condition: Excellent detail and strong colour. Slight soiling, faint ink offsetting, a few light creases at edges.
 [41780]
 £550



Kunisada (also known as Toyokuni III) was the most popular, prolific and financially successful designer of *ukiyo-e* woodblock print in nineteenth century Japan. In his own time, his reputation far exceeded that of his contemporaries, Hokusai, Hiroshige and Kuniyoshi. The artist started his career as a pupil of Toyokuni I whose name he adopted in 1844 as Toyokuni III. Almost from the first day of his activity, to the time of his death in 1865, Kunisada was a trendsetter in the art of the Japanese woodblock print. Always at the vanguard of his time, and in tune with the tastes of the public, he continuously developed his style, which was sometimes radically changed, and did not adhere to stylistic constraints set by any of his contemporaries. He was not only a brilliant print maker but also an excellent business man who had great commercial success. Following the traditional pattern of the Utagawa school, Kunisada's main occupation was kabuki and actor prints, and about sixty percent all of his designs fall in this category. Notable students of his include Toyohara Kunichika, Utagawa Sadahide and Utagawa Kunisada II.



21. A Scene from Ume Yanagi Sakigake Zoshi
 Utagawa Kunisada [Utagawa Toyokuni III] (1786-1864)
 Woodblock (*nishiki-e*)
 1854
 Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)
 Publisher: Tsutaya Kichizô (Kôeidô)
 Artist Signature: Toyokuni
 Date Seal: Tiger 3 Aratame

A dark, atmospheric triptych depicting a fighting scene from the Kabuki play *Ume Yanagi Sakigake Zoshi*, showing four figures battling on a dark night in the countryside. The figure in the centre is the female warrior Myoten. She grins as she points her sword at Tenzan, who draws a weapon from his robe in retaliation. This particular weapon is a staff topped with a ringed finial, commonly used by monks and pilgrims. On the right, two Samurai battle on a rocky outcrop beneath a tree. The warrior on the left holds his hand up to shield his face from the iron truncheon wielded by his fighting partner. Both fight barefoot. Just below them, a kettle hangs from a bamboo tripod over red flames. From left, the actors are Ichikawa Danjuro VIII as Tenzan, Nakamura Tomijuro II as Myoten, Ichikawa Komazo VII as Kanja Tamehira, and Nakamura Fukusuke I as Shin no Kurando Tokisada.

Condition: Excellent detail. A few wormholes, Slight soiling and rubbing, a few creases.
 [41781]
 £400



維新人暗殺
一魁者為平

維新

Recent Acquisitions.

Bijin-ga



Moon Viewing Ueno Park
Toyohara Kunichika (1835-1900)
Woodblock (*nishiki-e*)
c. 1890
Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)
Artist Signature: Kunichika

Lovely triptych of two beauties and a young girl viewing the hazy autumn moon. In the centre, a woman gazes to the left with her daughter, both wearing intricately decorated kimono and holding fans. A second female figure stands at the right, in front of a flurry of flora and grasses. Clouds drift before the low, heavy moon, and the distant landscape can be seen silhouetted against the evening sky. A beautifully detailed image with embossing in the white kimono trim and fan, and *bokashi* shading in the background. Kunichika is picturing here the art of *Tsukimi*—moon gazing, a tradition that goes back to the Heian period (794 - 1185). The celebration of the full moon (similar to the harvest moon in Europe) takes place on the fifteenth day of the eighth month of the traditional Japanese calendar. Traditionally, celebrations include pampas grass decorations and the eating of rice dumplings called *tsukumi dango*. Perhaps they are contained in the small, elaborate pot on the bamboo table at the right. This is an unusual style for Kunichika; the colours are restrained and the tones and shading are uncharacteristically delicate and more like the style of his master Chikanobu.

Condition: A very delicate print with excellent detail. Stains to left margin of left sheet, covered by mount. Thinning at edges, repaired. Slight creasing.

[41776]

£360



Suzumi no hotaru: Catching Fireflies in the Cool of the Evening

Utagawa Kuniyoshi (1797-1861)

Woodblock (*nishiki-e*)

1843-47 (Tenpō 14- Kōka 4)

Horizontal ōban triptych; each sheet 36.5 x 25 cm (14 1/2 x 10 in.)

Series: *Shiki yukan*: Excursions in the Four Seasons

Artist Signature: Ichiyūsai Kuniyoshi

A dynamic triptych showing three beauties catching fireflies in a dusk landscape. All three wear intricately patterned kimono and stand in front of a flurry of grasses and flowers. The river in the background river creates a flowing coherence between the three sheets. The sky and grass have been rendered using bokashi shading.

Condition: Excellent detail. Some slight rubbing and colours faded.

[41871]

£475



Young Lady Preparing to Write

Utagawa Kunisada (Toyokuni III) (1786-1864)

Woodblock (nishiki-e)

c. 1850

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Artist Signature: Kunisada; Toyokuni

Censor Seal: Hama Yahei; Magomi Kangeyu

In the centre, a young lady stands behind a low writing desk. The desk holds paper and a brush, and there is a water dipper on the floor nearby. She is watched by two other young females, who kneel at either side of her. One holds out a black lacquer box, while the other mixes ink on a stone. The room opens onto a beautiful garden featuring a lake, blossoming plums and a group of small figures on the left. The print is beautifully detailed, particularly in the depiction of material patterns on the kimono. Burnishing in the black kimono. *Bokashi* shading in the water and sky.

Condition: Excellent detail. A few small holes, repaired. Creasing, slight soiling, a few marks.

[41779]

£550



Sankyoku Music

Utagawa Yoshitora (active c. 1840-1880)

Woodblock (nishiki-e)

1869

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Artist signature: Kinchōrō Yoshitora

Attractive triptych depicting a sankyoku or 'three instrument' ensemble, featuring three beauties playing the kokyū, shamisen, and koto. The beauty at left plays the kokyū, an instrument similar to the shamisen but played upright with a bow. Her companion in the centre plucks a shamisen, while the courtesan at right performs on the koto. She wears a blue violet outer kimono patterned with a hagoromo, or feathered robe, a subject from Noh theatre. The room overlooks the teahouses near the waterfront with the harbour beyond, and the modern Tsukiji Hotel built to house foreigners at right. A handsome design, beautifully detailed with embossing in the white kimono trim and the strings of the bow.

Condition: Excellent colour and detailing. Three separate panels, backed with paper. Slight creasing and soiling, a few small spots.

[41771]

£425



Takasago-chô Manzen: The Manzen Restaurant in Takasago-cho
 Utagawa Yoshiiku (1833-1904)
 Woodblock (nishiki-e)
 1869 (Meiji 2), 2nd month
 Vertical *ôban*; 36 x 24 cm (14 x 9 1/2 in.)
 Series: *Shunshoku sanjuroku kaisek*: Colours of Spring at Thirty-Six Restaurants
 Censor Seal: Snake 3 Aratame

An attractive image from Yoshiiku's series featuring beauties in contemporary restaurant settings. In this image, a female figure stands holding a scroll. She smiles down at her kneeling companion. Although this is a traditionally Japanese image, it features, along with many others in the series, western-style perspective in the architectural detail.

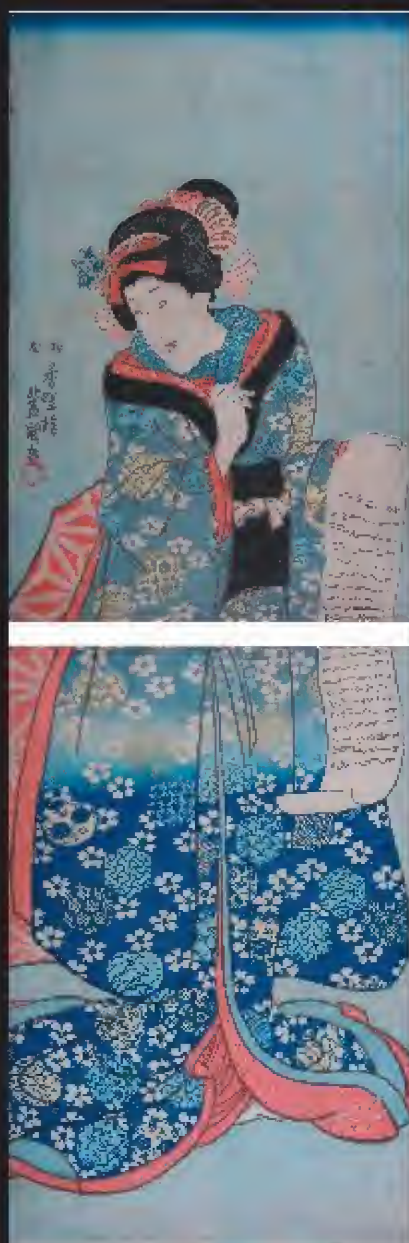
Condition: Very good. Slight soiling and ink offsetting in margins, not affecting image.
 [41868]
 £175



Konparu Sankyu: The Sankyu Restaurant in Konparu
 Utagawa Yoshiiku (1833-1904)
 Woodblock (nishiki-e)
 1869 (Meiji 2), 3rd month
 Vertical *ôban*; 36 x 24 cm (14 x 9 1/2 in.)
 Series: *Shunshoku sanjuroku kaiseki*: Colours of Spring at Thirty-Six Restaurants
 Censor Seal: Snake 3 Aratame

An attractive image from Yoshiiku's series featuring beauties in contemporary restaurant settings. A female figure dressed in a beautifully patterned kimono smiles down at her kneeling companion. The screen at the lower right has been decorated with a print of a white peacock. Although this is a traditionally Japanese image, it features, along with many others in the series, western-style perspective in the architectural detail. The Boston Museum of Fine Arts has many of these designs in its collections, including this one.

Condition: Very good with excellent detail. Slight ink offsetting.
 [41869]
 £175



Iwai Kumesaburo III as Osome Kakemono
Utagawa Kunisada (Toyokuni III) (1786-1864)
Woodblock (nishiki-e)
c. 1847-1852
Vertical kakemono-e; 73 x 28 cm (28 1/2 x 11 in.)
Artist Signature: Toyokuni
Censor Seal: Muramatsu Genroku, Mera Ta-ichiro

A charming Kabuki portrait of the actor Iwai Kumesaburo III as Osome, the daughter of the wealthy proprietor of the Aburaya pawn shop. Although engaged to another man, Osome scandalously falls in love with Hisamatusu, the apprentice at the shop. The print shows her smiling happily as she looks over her shoulder, a long letter in her hand. She wears a lovely kimono shaded from light to dark blue with a design of cherry blossoms and patterned shapes, tied with a black obi that reverses to a red tie-dyed print. Her hair is pulled back into a smooth bun, adorned with a red lacquer comb, ribbons, and a floral hair ornament. This is a subject not often seen in the *kakemono* (vertical diptych) format.

Condition: Printed over two sheets, attached. Slight paper remnants on verso from previous backing. A few wormholes and thinning spots. Light toning and soiling, a few creases.

[41765]

£850



Beauty and Blossoming Plum
Utagawa Yoshitora (active c. 1840-1880)
Woodblock (nishiki-e)
c. 1846
Vertical *ôban*; 37 x 25 cm (14 1/2 x 10 in.)
Artist Signature: Yoshitora
Censor Seal: Murata Heiemon

A charming portrait of a beauty set against a backdrop of a plum tree covered with pink blossom. She gazes to the left, holding her sleeve to her chest, with a bare foot peeking from beneath her robe.

Condition: An excellent impression with strong detailing and colour. A few spots and creases.

[41763]

£300



Bijin Sumidagawa hanami no zu: Beauties Enjoying Cherry Blossoms on the Banks of the Sumida River

Watanabe Nobukazu (1874-1944)

Woodblock (*nishiki-e*)

1890 [Meiji 23], July

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Publisher: Yokoyama Ryôhachi

Artist Signature: Yôsei Nobukazu hitsu

A lovely design of beauties on a verandah enjoying a view of the cherry trees blossoming along the banks of the Sumida River. In the centre, a mother holds her young child as she reaches eagerly over the railing, waving at a passing pleasure boat. Three women play music at right, a hand drum accompanying a flute and shamisen. A beautiful spring scene with wonderful detail in the kimono fabrics and soft shading in the water and sky. An attractive triptych, also in the collection of the Boston Museum of Fine Arts. Some embossing in the trees.

Condition: Excellent detail, colour slightly faded. Three separate panels, backed with paper. Vertical folds. Slight soiling, a few creases, a couple spots.

[41770]

£450



Tea Ceremony

Watanabe Nobukazu (1874-1944)

Woodblock (*nishiki-e*)

1890

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Series: Sketches of Women's Ritual Ceremonies

Artist Signature: Yosai Nobukazu hitsu.

Artist Seal: Yosai

A lovely triptych depicting traditional upper-class women's activities, with a tea ceremony taking place at right. The guests sit quietly as the hostess kneels beside a container of water on a brazier, carefully stirring the tea in a bowl with a spoon. A niche behind them holds a hanging scroll of a setting sun and pine tree above a floral arrangement in a basket on a red lacquer stand. At the left, a kneeling female holds out a fan she has just finished painting, for her companions to examine. She sits at a low table covered with sheets of paper, an ink stone, and containers of brushes, pigment, and water. A young girl holds a stack of books while another smiles as she fans herself.

Condition: Excellent colour and detailing. Three separate panels, backed with old paper. Some spots or stains, a few creases.

[41767]

£450

Genji-e



Shunshoku yakata no kotobuki: New Year Felicitations at the Palace

Utagawa Kunisada (Toyokuni III) (1786 - 1864)

Woodblock (nishiki-e)

1847-1852 (Kôka 4- Kaei 5)

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Publisher: Tsutaya Kichizô (Kôeidô)

Artist Signature: Ichiyôsai Toyokuni; Kunisada aratame Toyokuni; Kôchôrô Toyokuni

Censor Seal: Muramatsu Genroku; Fukushima Giemon

A festive triptych showing Prince Genji paying a New Year's visit to a palace, bringing gifts to the princesses and their attendants. The prince gestures at the presents lying on the floor before him, his young attendant taking rolls of silk brocade from a large black lacquer trunk to add to the pile. The items include bolts of cloth wrapped in tissue paper and tied with ribbons, a lacquer box, a pineapple, and a scroll. The room is elegantly decorated with a folding screen with a bamboo motif at right and shoji windows in black lacquer frames opening onto a lovely garden view framed by a blossoming plum tree. Intricate details in the clothing and wallpaper. Embossing in the white kimono trim. The Boston Museum of Fine Arts has an impression in their collection.

Condition: Excellent colouring and detail. Three separate panels. A few small wormholes, repaired. Slight toning and soiling, a few creases.

[41775]

£575



Prince Genji and Beauties in a Pleasure Boat

Utagawa Kunisada (Toyokuni III) (1786-1864)

Woodblock (*nishiki-e*)

c. 1860

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Artist Signature: Toyokuni

A beautiful triptych illustration of Prince Genji and a group of beauties enjoying a ride in an elegant pleasure boat. The young nobleman sits at the back of the boat, holding a fan to his chest, surrounded by courtesans in beautiful kimono. At the front of the ship, a seated beauty smokes a slender pipe, her blue kimono patterned with purple irises. The woman standing at right wears a red outer robe with a design of snow-covered pine branches, tied with a patterned black obi. The boat has a black and gold lacquer roof. On the far left, a boatman poles a smaller craft along, and a bridge and docks can be seen in the distance, with buildings lining the embankments. A wonderfully detailed image, with burnishing in the black lacquer areas of the boat and embossing in most of the white kimono collars.

Condition: Three separate panels, backed with paper. A few wormholes, repaired, in sky of left sheet. Some creasing.

[41766]

£450



Banquet of the Shining Prince at the Flower Palace

Utagawa Kunisada [Utagawa Toyokuni III] (1786-1864)

Woodblock (nishiki-e)

1856

Horizontal ôban triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Artist Signature: Toyokuni

Date Seal: Dragon 1 Aratame

A lovely scene of Prince Genji arriving for a visit at the Flower Palace. He pauses as he enters the mansion from the left, wearing a beautifully designed black coat showing herons in flight under falling snow. In the centre, a princess smiles shyly into her sleeve as an attendant gestures and announces the visitor. Just to the left, a woman peers through the rolled up reed blinds of a low folding screen. Other attendants kneel in the room alongside the princess. The room opens onto a view of lake surrounded by blossoming trees. Further figures walk down a corridor on the far right. Faint embossing in the white kimono trim of the princess and burnishing in the black cushion she sits on.

Condition: Excellent detailing. Vertical folds. Small loss and thinning at edge, a few small holes, repaired. Slight soiling, rubbing, and creasing.

[41782]

£450

Taiheiki Yeiyuden: Biographies of heroes of the Taiheiki



No. 2 Sakyo Hojo Tayu Ujiyasu
Utagawa Yoshiiku (1833-1904)
Woodblock (*nishiki-e*)
[Hirookaya Kōsuke 1867]
Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
Series: *Taiheiki Eiyuden*: Biographies of Heroes of the Taiheiki
Publisher: Hirookaya Kōsuke
Artist Signature: Yoshiiku
Censor Seal; Date Seal (combined): Hare 4 Aratame

A warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. In this print, a warrior kneels, holding a fan and looking down to his left. At the bottom, a fox-like dog stretches its head from behind his clothing. Two sheathed weapons are half-hidden underneath the warrior's wonderfully patterned cloak.

Condition: Good condition, slightly faded impression. Crease at bottom right.
[41790]
£150



No. 6 Saito Yamashiro priest Dosan
Utagawa Yoshiiku (1833-1904)
Woodblock (*nishiki-e*)
[Hirookaya Kōsuke 1867]
Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
Series: *Taiheiki Yeiyuden*: Biographies of Heroes of the Taiheiki
Publisher: Hirookaya Kōsuke
Artist Signature: Yoshiiku
Censor Seal; Date Seal (combined): Hare 4 Aratame

A kneeling warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. In this print, a bald warrior looks grimly over to the left, two swords tucked into the folds of his robes.

Condition: Good condition, slightly faded impression. Some light creasing and very small holes.
[41787]
£150



No. 14 Hisahide Danjo Matsunaga
 Utagawa Yoshiiku (1833-1904)
 Woodblock (*nishiki-e*)
 1867
 Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
 Series: *Taiheiki Yei-yuden*: Biographies of Heroes of the Taiheiki
 Publisher: Hirookaya Kōsuke
 Artist Signature: Yoshiiku
 Censor Seal; Date Seal (combined): Hare 4 Aratame

A warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. In this print an elderly warrior strikes a dynamic pose, his clothing open and showing the sagging skin on his chest. Broken pottery erupts from an unknown source at the top left. The warrior holds his sword, though his spear and hat have been discarded at the bottom right.

Condition: Good condition, slightly faded impression. Small holes at left side. Slight discolouration at bottom with some light marking.
 [41794]
 £200



No. 18 Matsuda tail Zhang Shou
 Utagawa Yoshiiku (1833-1904)
 Woodblock (*nishiki-e*)
 [Hirookaya Kōsuke 1867]
 Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
 Series: *Taiheiki Yei-yuden*: Biographies of Heroes of the Taiheiki
 Publisher: Hirookaya Kōsuke
 Artist Signature: Yoshiiku
 Censor Seal; Date Seal (combined): Hare 4 Aratame

A warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. Here, an elderly warrior sits cross-legged in an interior, holding a sword.

Condition: Good condition, slightly faded impression. Small holes at left side and some slight marking. Two repairs at top.
 [41792]
 £100



No. 19 Matsushita Yukitsuna
Utagawa Yoshiiku (1833-1904)
Woodblock (*nishiki-e*)
1867, 1st Month
Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
Series: *Taiheiki Yei-yuden*: Biographies of Heroes of the Taiheiki
Publisher: Hirookaya Kōsuke
Artist Signature: Yoshiiku
Censor Seal; Date Seal (combined): Hare 4 Aratame

A warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. In this print, a warrior sits in front of a lake, writing. He is lost in thought, maybe tapping his pen on his leg as he works out how to finish the sentence. In front of him sit three blue decapitated heads, each labelled, and one tied up with a bow.

Condition: Good condition, slightly faded impression. Some small holes on the right and faint marking.
[41785]
£200



No. 38 Araki feeding Murashige Tsumori
Utagawa Yoshiiku (1833-1904)
Woodblock (*nishiki-e*)
1867
Vertical *Chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
Series: *Taiheiki Yei-yuden*: Biographies of Heroes of the Taiheiki
Publisher: Hirookaya Kōsuke
Artist Signature: Yoshiiku
Censor Seal; Date Seal (combined): Hare 4 Aratame

A warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. Here, a warrior sits cross-legged. He leans forward, open mouthed, in order to accept the food being offered on the end of a sword from an unknown source at the left. The handle of his sword is half-apparent on the floor behind him. A decorated screen door is on the left.

Condition: Good condition, slightly faded impression. Small holes at left side. Slight discolouration at bottom with some light marking.
[41793]
£100



No. 41 Negoro
 Utagawa Yoshiiku (1833-1904)
 Woodblock (*nishiki-e*)
 1867
 Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
 Series: *Taiheiki Yeiyuden*: Biographies of Heroes of the Taiheiki
 Publisher: Hirookaya Kōsuke
 Artist Signature: Yoshiiku
 Censor Seal; Date Seal (combined): Hare 4 Aratame

A dramatic composition of two battling warriors from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. Here, an incredibly muscular warrior stamps the second to the ground, whose face contorts in pain.

Condition: Good condition, slightly faded impression. Some very light creasing at bottom.
 [41786]
 £200



No. 55 Saito Dai Hachiro Toshitsugu
 Utagawa Yoshiiku (1833-1904)
 Woodblock (*nishiki-e*)
 1867
 Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
 Series: *Taiheiki Yeiyuden*: Biographies of Heroes of the Taiheiki
 Publisher: Hirookaya Kōsuke
 Artist Signature: Yoshiiku
 Censor Seal; Date Seal (combined): Hare 4 Aratame

A warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. Here, the monstrous warrior is shown leaning on a blood stained spear, a number of arrows sticking into his ornate clothing. He carries a pink haired demonic puppet on his back.

Condition: Good condition, slightly faded impression.
 [41784]
 £200



No. 56 Mutsu Sasa Shusei Government
Utagawa Yoshiiku (1833-1904)
Woodblock (*nishiki-e*)
[Hirookaya Kōsuke 1867]
Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
Series: *Taiheiki Yei-yuden*: Biographies of Heroes of the Taiheiki
Publisher: Hirookaya Kōsuke
Artist Signature: Yoshiiku
Censor Seal; Date Seal (combined): Hare 4 Aratame

A warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. In this print, a warrior kneels, proffering a vase of black lilies. An ornate screen is apparent at the top left, along with a rolled up screen.

Condition: Good condition, slightly faded impression. Small holes at left side and some slight marking.
[41791]
£100



No. 60 Inoue Kuro
Utagawa Yoshiiku (1833-1904)
Woodblock (*nishiki-e*)
1867
Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
Series: *Taiheiki Yei-yuden*: Biographies of Heroes of the Taiheiki
Publisher: Hirookaya Kōsuke
Artist Signature: Yoshiiku
Censor Seal; Date Seal (combined): Hare 4 Aratame

A seated warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. Here, a tensely muscled warrior gazes sadly at what seems to be a grave at the top left. The stone monument has engraved on it a depiction of the three monkeys Mizaru, Kikazaru and Iwazaru, acting out the Japanese saying 'hear no evil, see no evil, speak no evil'. The warrior holds a sheathed sword in his left hand, the other rests on his knee. Silhouettes of trees at the very top of the print.

Condition: Good condition, slightly faded impression. Eight small holes down far left side, slight creasing.
[41788]
£150



No. 72 Chosokabe Motochika
 Utagawa Yoshiiku (1833-1904)
 Woodblock (*nishiki-e*)
 1867
 Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
 Series: *Taiheiki Yei-yuden*: Biographies of heroes of the Taiheiki
 Publisher: Hirookaya Kōsuke
 Artist Signature: Yoshiiku
 Censor Seal; Date Seal (combined): Hare 4 Aratame

A warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. In this print a disgruntled warrior sits in a black hat and huge yellow kimono. A sheet of paper lies on the floor in front of him.

Condition: Good condition, slightly faded impression. Small holes at left side. Two repairs and some creasing at top.
 [41796]
 £100



No. 78 Hachisuge Ataeroku Masakatsu
 Utagawa Yoshiiku (1833-1904)
 Woodblock (*nishiki-e*)
 1867
 Vertical *chuban* 24.5 x 17.5 cm (9 3/4 x 7 in.)
 Series: *Taiheiki Yei-yuden*: Biographies of Heroes of the Taiheiki
 Publisher: Hirookaya Kōsuke
 Artist Signature: Yoshiiku
 Censor Seal; Date Seal (combined): Hare 4 Aratame

Two warriors from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. Both Japanese warriors wear incredibly detailed clothing and hold tall weapons.

Condition: Good condition, slightly faded impression. Small holes at top and some light marking.
 [41789]
 £200



Taiheiki Warrior with Fan
 Utagawa Yoshiiku (1833-1904)
 Woodblock (*nishiki-e*)
 [Hiroomaya Kōsuke 1867]
 Vertical Chuban 24.5 x 17.5 cm (9 3/4 x 7 in.)
 Series: *Taiheiki Yei-yuden*: Biographies of Heroes of the Taiheiki
 Publisher: Hiroomaya Kōsuke
 Artist Signature: Yoshiiku
 Censor Seal; Date Seal (combined): Hare 4 Aratame

A warrior from the Japanese epic *Taiheiki* ('Chronicle of Great Peace'). The work was written in the late fourteenth century and covers the period from 1319 to 1367. It deals primarily with the Nanboku-chō, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino. Yoshiiku's set consisted of fifty *chuban* sized woodcuts, each depicting a famous warrior. In this print a warrior sits in front of different piles of material and clothing. He holds a fan, a displeased look on his face.

Condition: Good condition, slightly faded impression. Small holes at left side. Two repairs and some creasing at top.
 [41797]
 £100



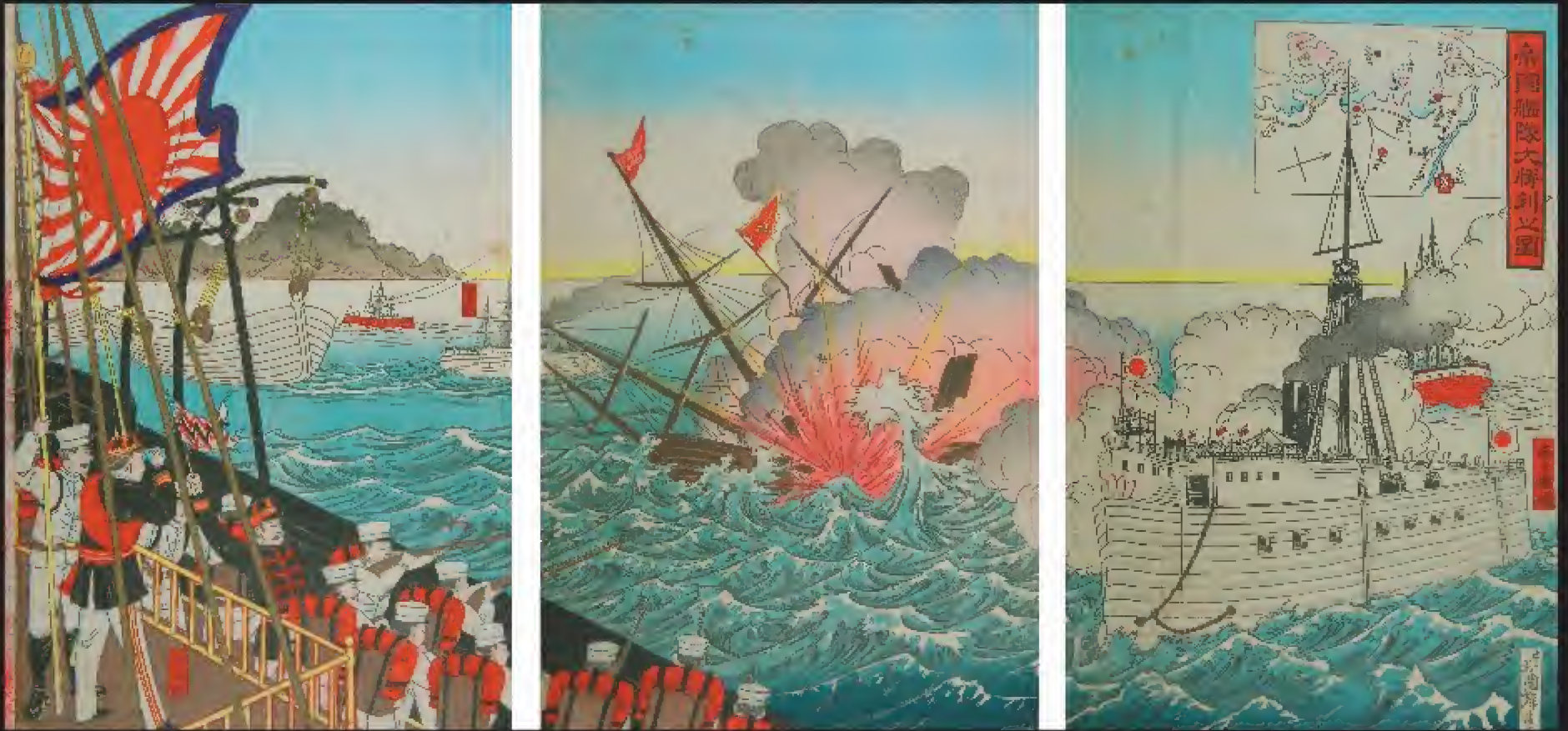
Sanuki Province: Kajiwarakage Toki
 Utagawa Kuniyoshi (1797-1861) and Utagawa Yoshifuji (1828-1889)
 Woodblock (*nishiki-e*)
 c. 1845
 Vertical *ōban*, 37 x 25 cm (14 1/2 x 10 in.)
 Series: *Dai Nihon rokujūyoshū no uchi*: The Sixty-odd Provinces of Great Japan
 Artist Signature: Kuniyoshi
 Censor Seal: Watanabe Jiemon

A man in intricately designed Japanese clothing stands looking firmly to the right. In the top right of the print two figures kneel in an interior. In around 1845, Kuniyoshi and Toyokuni III collaborated on a series depicting historic men and women or popular Kabuki characters for each of the sixty-odd provinces of Japan. These great designs feature large, expressive figures, with an inset of a related scene done by various students.

Reference: Robinson, Kuniyoshi: The Warrior-Prints (1982), S36.55

Condition: Excellent colour and detail. Faint horizontal crease at centre. A couple small wormholes, repaired.
 [41764]
 £300

History & Legends



Naval Battle in the Sino-Japanese War

Woodblock (*nishiki-e*)

c. 1894

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

A dramatic triptych of a naval battle during the Sino-Japanese War (1894-1895). Japanese naval officers stand on the deck of a boat below a proudly waving flag. They watch a huge explosion hit an enemy Chinese ship in the water. One man holds binoculars to watch the action, while others hold guns facing out at the water. Two more Japanese ships on the right, below a small map likely detailing the Japanese attack route.

Condition: Excellent colour and detailing. Three separate panels to form a triptych. Creased with a few stains.

[41777]

£275



Sino-Japanese War Naval Battle

Woodblock (*nishiki-e*)

c. 1894

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Dramatic triptych of a naval battle during the Sino-Japanese War. A Japanese warship is featured prominently in the centre, with sailors on all the deck and guns firing at the Chinese vessels. On the left, a Chinese ship sinks beneath the waves after taking several hits. Explosions burst all around the sea, sending up red flames and clouds of smoke. On the right, a Japanese officer uses a pair of binoculars to watch the action, a fellow officer behind him thrusts his sword in the air. The national flag waves proudly overhead. A lively scene with vivid colour, detailed with touches of burnishing in the clothing, and fine shading in the sky and smoke. Print made in the Meiji-era (1868-1912). This period was named by the young prince Mutsuhito, when he followed his father to the throne. Meiji in Japanese means 'the enlightened rule'. During the Meiji period Japan underwent a stunning development from a medieval society to a leading economic and military power in Asia, shaping its society, economy, military and infrastructure after western patterns. This fetishisation of the west also applied to the arts.

Condition: Excellent colour and detailing. Three separate panels. Slight paper remnants on upper corners of verso from previous mounting. Small tear at edge, repaired. Slight toning and soiling, a few spots and light creases.

[41772]

£400



Japanese Army Invading Korea

Utagawa Sadahide (1807-1873)

Woodblock (*nishiki-e*)

c. 1864

Horizontal *ôban* polyptych; each sheet 36 x 24.5 cm (14 1/4 x 9 1/2 in.)

Publisher: Yamaguchi

Artist Signature: Gountei Sadahide

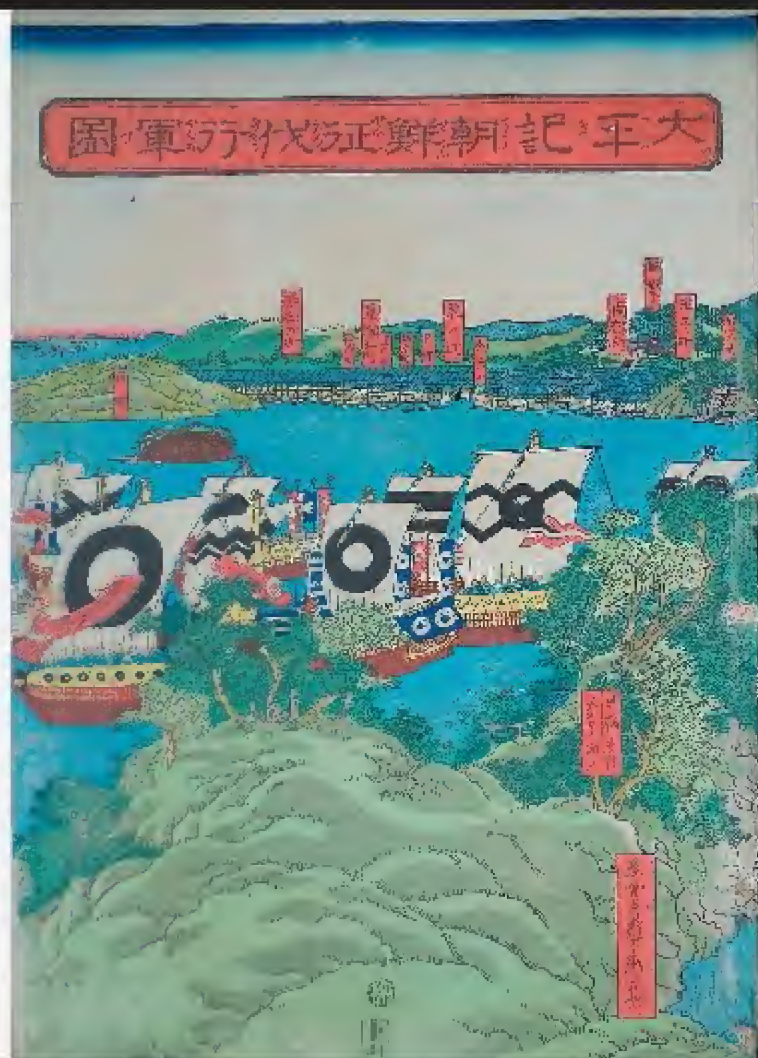
Date Seal; Censor Seal (combined): Rat 8 Aratame

A stunning polyptych depicting the Japanese invasions of Korea comprised two separate yet linked operations: an initial invasion in 1592, a brief truce in 1596, and a second invasion in 1597. The conflict ended in 1598 with the withdrawal of the Japanese force from the Korean Peninsula after a military stalemate in Korea's southern coastal provinces. This polyptych depicts one of these invasions. A panoramic view of the port shows a flotilla of Japanese navy ships laden with armoured Samurai. Lovely *bokashi* shading in the sky.

Condition: Good overall condition, some creasing and rubbing to edges of sheets.

[41798]

£900



Kabuki

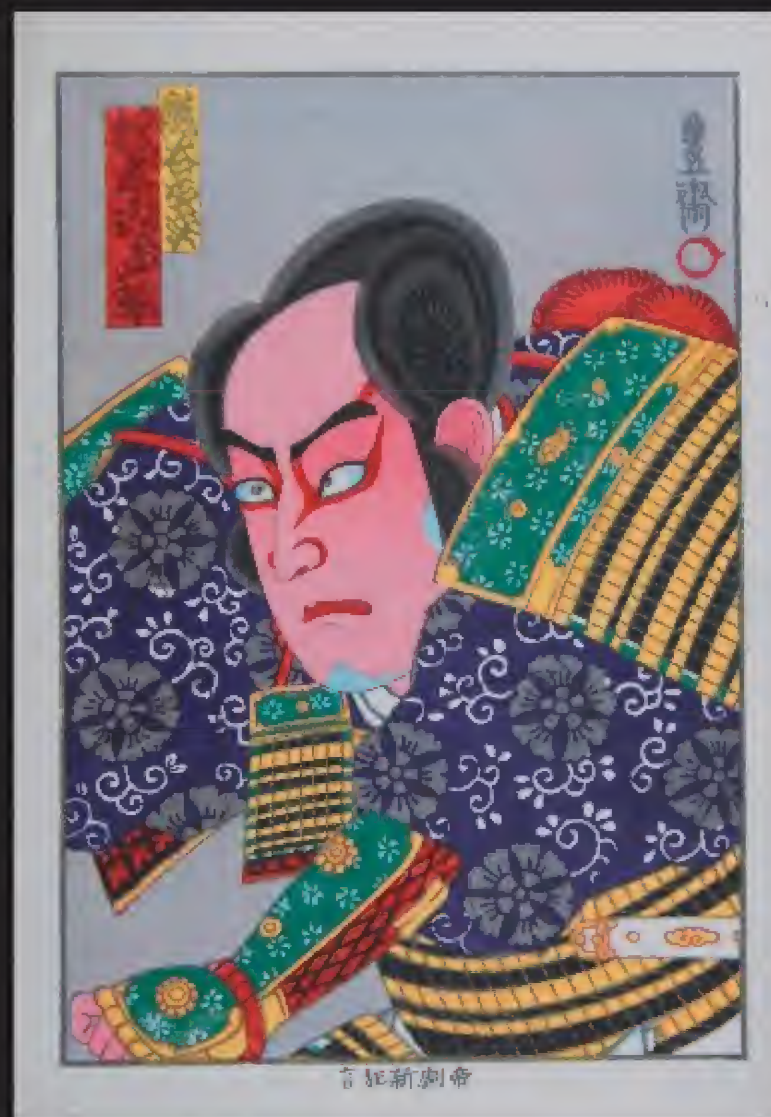


[Actor Portrait - Aragato Warrior]
Kunisada III (1848-1920)
Woodblock (nishiki-e)
c. 1890
Chuban 20 x 14 cm (8 x 5 1/2 in.)
Artist Signature: Hosai
Censor Seal: Toshidama

A dynamic half-length portrait of an Aragato Warrior. Aragato, (meaning 'rough style') is a style of Kabuki acting that uses exaggerated *kata* (forms or movements) and speech. Often, Aragato actors wear bold red or blue makeup, and have costumes that are padded and enlarged.

Condition: Excellent colour and detail. Some faint marks in margins.

[41761]
£95



Frowning Samuri
Kunisada III (1848-1920)
Woodblock (nishiki-e)
c. 1890
Chuban 20 x 14 cm (8 x 5 1/2 in.)
Artist Signature: Hosai
Censor Seal: Toshidama

An expressively designed half-length portrait of a Kabuki actor dressed as a Samurai. Kabuki is a traditional Japanese popular drama with singing and dancing performed in a highly stylised manner. A rich blend of music, dance, mime, and spectacular staging and costuming, it has been a major theatrical form in Japan for almost four centuries.

Condition: Excellent colour and detail. Some faint marks in margins.

[41762]
£95



Rogue Drawing a Sword
Kunisada III (1848-1920)
Woodblock (nishiki-e)
c. 1890

Chuban 20.5 x 14.5 cm (8 x 5 3/4 in.)

Artist Signature: Hosai.

Censor Seal: Toshidama.

An expressive half-length portrait of a Kabuki actor drawing his sword. Kabuki is a traditional Japanese popular drama with singing and dancing performed in a highly stylised manner. A rich blend of music, dance, mime, and spectacular staging and costuming, it has been a major theatrical form in Japan for almost four centuries.

Condition: Excellent colour and detail. Some faint marks in margins.

[41760]

£95



Bandô Shûka I as Chôbei's Wife (Nyôbô) Ofusa
Utagawa Kunisada [Utagawa Toyokuni III] (1786-1864)

Woodblock (nishiki-e)

c. 1856

Vertical *ôban*, 36 x 24 cm (14 x 9 1/2 in.)

Publisher: Shimizuya Naojirô

Artist Seal: Toyokuni

Date Seal: Dragon 1 Aratame

A scene from the play *Kagami no Ura Hiyoku no Hanatori* featuring a beauty sitting under a tree, reading a letter by candlelight. The sea flows behind her. Sensitive *bokashi* shading in the night sky. This is the right hand panel of an *ôban* diptych, the left features Bandô Takesaburô I as Shirai Gonpachi.

Condition: Very good, with strong colour.

[41799]

£300



[Three Kabuki Warriors]

Toyohara Kunichika (1835-1900)

Woodblock (*nishiki-e*)

c. 1870

Horizontal *ôban* triptych; each sheet 36.5 x 25 cm (14 1/2 x 10 in.)

Artist Signature: Toyohara Kunichika

An exciting Kabuki triptych showing three fighting Samurai. The hard, sharp metal of the weaponry contrasts with the complex and patterned textiles worn by the three characters. Fine embossing, especially in white background in third sheet.

Condition: Excellent detail and strong colour.

[41872]

£475



A Scene from *Genji Moyo Furisode Hinagata*
 Utagawa Kunisada (Toyokuni III) (1786 - 1865)
 Woodblock (*nishiki-e*)
 1851

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Artist Signature: Kunisada; Toyokuni (The artist has signed the print in both his known names)

Censor Seal: Muramatsu Genroku; Fukushima Giemon

In this graphic depiction of a scene from the Kabuki play *Genji Moyo Furisode Hinagata*, Prince Genji is shown sitting in an interior, caught between two beauties. The youth, Ashikaga Jiro no kimi, looks up at the beauty Karaginu at the left, who smiles back at him shyly. Another woman eavesdrops behind the sliding panel beside her. On the right, the courtesan Fuji no kata shades a lantern with her kimono sleeve as she prepares to retire for the night, a bed piled with quilts behind her, surrounded by folding screens for privacy. The young boy at her side is Karaginu's brother Kimiyoshi. From left, the actors are Nakamura Kamenjo, Fujikawa Kayu III as Nikki's wife Karaginu, Ichikawa Danjiro VIII as Ashikaga Jiro no kimi, Ichikawa Kozo as Karaginu's little brother Kimiyoshi, and Bando Shuka I as Yoshimasa's concubine Fuji no kata. An intricate design with beautifully detailed fabrics in a handsome setting.

Condition: Excellent detail and colour. Three separate sheets, backed with paper. Printers crease to centre sheet. Small loss at edge, a few thinning spots. Slight soiling, a few creases, a few ink marks.

[41769]

£450



Yoshitsune juku shin no zu zen: Complete Picture of the Nineteen Retainers of Yoshitsune

Utagawa Kunitaru II (Kuniysuna II) (1830-1874)

Woodblock (*nishiki-e*)

1859 (Ansei 6), 11th month

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Publisher: Sagamiya Tōkichi (also known as Ai-To)

Artist signature: Kunitsuna

Date Seal: Goat 11 Aratame

Terrific triptych of the great Minamoto leader Yoshitsune travelling with his nineteen loyal retainers in his ship. Yoshitsune is considered one of the most famous Samurai fighters in the history of Japan. The print depicts the warrior monk Benkei standing in the prow of the ship, keeping a lookout for enemies, his mantle wrapped about his head. Yoshitsune sits in the centre of the cabin, wearing armour and a horned helmet, a folding fan in his hand. White-capped waves crash against side of the ship, and on the right, tassels and banners flutter in the wind. A fantastic woodblock with wonderful detail, and a classic Samurai subject. The Boston Museum of Fine Arts has another impression of this print in its collection.

Condition: Excellent detail and colouring. Three separate panels, backed with paper. Slight thinning and separation along two vertical folds, repaired. Slight toning and soiling, a few creases.

[41773]

£650



Satô Masakiyo toragari no zu: Sato Masakiyo Hunting the Magic Two-Tailed Tiger

Utagawa Kunitsuna (1805-1868)

Woodblock (*nishiki-e*)

1860 (Ansei 7/Man'en 1), 7th Month

Horizontal *ôban* triptych; each sheet 36 x 25 cm (14 x 10 in.)

Publisher: Daikokuya Heikichi

Artist Signature: Kunitsuna

Censor Seal: Monkey 12 Aratame

A rare, dramatic, triptych showing the warrior Sato Masakiyo hunting a huge magical tiger with two tails. Japanese legend says that when an animal has lived for many years, its tail will split into multiple forms and it will acquire magical powers. Masakiyo hunts with two other men, creeping amongst the undergrowth and through the trees. The print appears to show the exact moment the monstrous beast has become aware of their presence, it turns to face Masakiyo who points a long spear at its neck.

Condition: Some rubbing and light creases, colours faded.

[41870]

£750



Genpei War

Utagawa Yoshiiku (1833-1904)

Woodblock (nishiki-e)

c. 1870

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Artist Signature: Yoshiiku

Dramatic scene from the Genpei War (1180-1185) showing the Battle of Yashima, fought between the Minamoto and the Taira. It is said that, in an attempt to make them waste ammunition, the Taira hung a fan from the mast of a ship and taunted the Minamoto to fire at it. On the left panel, the eighteen year old Samurai Nasu no Yoichi is shown having just fired an arrow. He manages to knock the fan off the mast in the first attempt. It has been depicted flying through the air at the top corner of the very right panel, watched by a princess standing in a boat on the right. In the centre, wearing a horned battle helmet, the warrior Yoshitsune leans over with his riding crop as he attempts to retrieve his bow. During the fighting on shore, he had lost it, and did not want to be laughed at if it fell into enemy hands, so he risked his life to recover it. Spears, naginata, and swords are all pointed at the Samurai as he struggles. A terrific depiction of this legendary battle, full of energy and action and beautifully colored.

Condition: Excellent colour and detailing. Three separate panels. Slight soiling, a few creases.

[41778]

£700



Taiheiki dai senjô: A Great Battlefield of the Taiheiki

Utagawa Yoshikata (active c. 1841-1864)

Woodblock (*nishiki-e*)

1862 (Bunkyo 2) 2nd month

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Publisher: Kagiya Shôbei

Artist Signature: Isshinsai Yoshikata ga (on left sheet only)

Censor's Seal: Dog 2 aratame

A fantastically energetic triptych depicting a chaotic battle from the Japanese epic *Taiheiki*. The story details the warring period between the northern and southern courts in the fourteenth century. On the right, the warrior Kido Zenbei tumbles face-first off his rearing horse, still gripping the reins with one hand. He lands atop two other Samurai sprawled on the ground, one throwing his hand up in self-defence. In the centre, Nishiki Musashi no kami glares fiercely as he twists in the saddle, his wild hair flowing around his head. Sato Kazue no kami approaches on horseback at left, holding a pole and wearing a horned battle helmet. The same impression is held in The Boston Museum of Fine Arts.

Condition: Three separate panels, backed with paper. Slight rubbing at edges.

[41768]

£750



Taiheiki dai senjô [Samurai Taiheiki Battle]

Utagawa Yoshikata (active c. 1841-1864)

Woodblock (*nishiki-e*)

c. 1860

Horizontal *ôban* triptych; each sheet 37 x 24.5 cm (14 1/2 x 9 1/2 in.)

Artist Signature: Yoshikata

A very rare and fantastically energetic triptych depicting a chaotic battle from the Japanese epic *Taiheiki*. The story details the warring period between the northern and southern courts in the fourteenth century. Two Samurai on wild horses battle with spears, one wearing a huge skeleton, behind him two other warriors on foot sprint from the left to join the foray. Spears and arrows litter the floor. Fallen warriors in distance on right panel.

Condition: Excellent condition. Great detail and strong colouring though some light creasing and fading at edges.

[41783]

£1,000

Biographies:

Toyohara **Kunichika** (1835-1900) was a pupil of Chikanobu and of Kunisada (also known as Toyokuni III). His given artist name, Kunichika, is a combination of the names of his two masters. His deep appreciation and knowledge of Kabuki drama led to his production primarily of *ukiyo-e* actor-prints. Kunichika is considered to be one of the last masters of the traditional *ukiyo-e* style.

Utagawa **Kunisada III** (1848-1920) was a printmaker from the Utagawa School and specialised in prints of Kabuki actors. At the age of ten he started studying under Utagawa Kunisada I and continued under Utagawa Kunisada II.

Utagawa **Kunisada** (1786-1865) was the most popular, prolific and financially successful designer of *ukiyo-e* woodblock print in nineteenth-century Japan. In his own time, his reputation far exceeded that of his contemporaries, Hokusai, Hiroshige and Kuniyoshi. The artist started his career as a pupil of Toyokuni I whose name he adopted in 1844 as Toyokuni III. Almost from the first day of his activity to the time of his death in 1865, Kunisada was a trendsetter in the art of the Japanese woodblock print. Always at the vanguard of his time, and in tune with the tastes of the public, he continuously developed his style, which was sometimes radically changed, and did not adhere to stylistic constraints set by any of his contemporaries. He was not only a brilliant print maker but also an excellent business man who had great commercial success. Following the traditional pattern of the Utagawa School, Kunisada's main artistic occupations were in Kabuki and actor prints, and about sixty percent all of his designs fall in this category. Notable students of his include Toyohara Kunichika, Utagawa Sadahide and Utagawa Kunisada II.

Utagawa **Kuniteru II** (1808-1876) was an *ukiyo-e* artist working in the tradition of the Utagawa School. Born in Edo (Tokyo), he studied under both Kunisada and Toyokuni I. The artist was known by various names throughout his life. Before 1844 it is thought he had been known as Sadashige and signed works using the name Ichiyusai. From then until the Ganji era (1864/1865) he called himself Kunitsuna II or Ichiran-sai. As Kunitsuna II he concentrated on caricatures and scenes from his travels, later expanding his range to include scenes of sumo wrestling, and the modernisation and westernisation of Japan. He produced prints of a wide variety of subjects, including many depicting the increasing western influence on Japan in the Meiji-era rule. His main output took the form of book illustration and single-sheet *ukiyo-e*.

Utagawa **Kunitsuna** (1805-1868) was a pupil of Toyokuni Utagawa. He specialised in battle scenes.

At the age of fourteen, Utagawa **Kuniyoshi** (1798-1861) joined the famous Utagawa School, then headed by the great master Utagawa Toyokuni. According to other sources, he had been trained by Katsukawa Shuntei before this. Kuniyoshi achieved his commercial and artistic breakthrough in 1827 with the first six designs of the series *The Hundred and Eight Heroes of the Suikoden*. The series was about one hundred and eight rebels and honorary bandits, based on an old Chinese novel from the fourteenth century. The story was very popular in Japan. The artist continued with this pattern of success and concentrated on print subjects of warriors and heroes. He was even nicknamed Warrior Print Kuniyoshi. After being financially settled, he turned to other subjects - ghost stories, comic prints, landscapes, beautiful women and actor prints. The artist also tried his luck with another subject, natural life prints, showing animals like birds, fish and cats. These kinds of new subjects, like the landscape print, had first been made popular by Ando Hiroshige. Since the early 1840s, Kuniyoshi prints show some influence of western style painting and printmaking. The artist possessed a collection of western engraving prints. He admired them as much as the European Impressionist artists would admire Japanese woodblock prints later. Western influence can be found in Kuniyoshi prints in several ways: the use of the western perspective, the way he designed clouds and the way he tried to show the effects of light and shadow.

Watanabe **Nobukazu** (c. 1872-1944) was a Tokyo print designer and painter. Although his original name was Shimada Jiro, as an artist he is known by two first names; Watanabe, and Yōsai. He was considered the best student of Yōshū Chikanobu. Nobukazu worked in a variety of genres, but is perhaps best known for

his Sino-Japanese and Russo-Japanese War prints (*senso-e*). During the Sino-Japanese War (1894-1895), Nobukazu made a considerable number of outstanding triptychs and cemented his reputation designing battle scenes on land and sea. He also produced lithographs.

Gountei **Sadahide** (1807- c. 1878) was born as Hashimoto Kenjiro in the Shimosa Province near Edo (modern day Tokyo). He was one of the finest students of Utagawa Kunisada, also known as Tokokuni III, and usually signed himself Gountei Sadahide. He is also known as Hashimoto and Gyokuransai Sadahide. The artist was very well valued in his own time. His woodblock prints were shown at the Japanese Pavilion in the 1866 World Exhibition in Paris, together with renowned artists such as Zeshin Shibata. Sadahide is best known for his *yokohama-e* (prints from the western enclave of Yokohama depicting scenes with westerners). With the opening of the country in 1859, the Japanese printmakers could suddenly see western prints and paintings without risking punishment. They started to experiment with western technique. Sadahide was keenly interested in this, alongside foreign affairs. He has been credited with compiling the drawings for *Kaigai shinwa* ('Overseas News'), a book published around 1850 about the Opium Wars (1839-1842) in China. This gave him an opportunity to portray English soldiers and battleships. Sadahide managed to incorporate western stylistic elements into his work in an utterly convincing manner. His deft use of western perspective in his panoramic birds eye view landscapes are combined with such typical *ukiyo-e* elements as the abrupt cutting off of the representation by the border of the picture plane, and the shading to indicate modelling of the figures is juxtaposed with flat planes. Sadahide's work certainly influenced the later artists of the Utagawa School, who specialised in prints reporting actual events of the Meiji period, but most of these artists lacked his power of expression and depicted the much-changed Meiji world in the manner of their Tokugawa forebears.

Utagawa **Yoshifuji** (1828-1887) worked as a pupil in Kuniyoshi's workshop, along with Yoshitoshi, Yoshitora, and Yoshikazu. The 'Yoshi' prefix was a title which indicated that these artists belonged to Kuniyoshi's famous school. Yoshifuji specialised in subjects of warriors and toy paintings, and was also an illustrator for children's books.

As a printmaker, Ochiai **Yoshiiku** (1833-1904) designed a wide range of prints including those depicting beautiful women, warriors, actors, and sensationalised pictures of blood-stained mayhem. He was the son of a teahouse proprietor and attended the printmaking school of Utagawa Kuniyoshi along with Yoshitoshi Tsukioka, six years his junior. From this time dates a life-long rivalry with Yoshitoshi whom, it is reported, he bullied at school. Whether or not this allegation has any foundation, there would have been a natural rivalry between the two artists, particularly coming up in the same school, and competing for the master's (and later society's) recognition. In the late 1860s, Yoshiiku and Yoshitoshi collaborated on the production of the *Ei-meiji nijuhasshuku* series. Throughout the next two decades, they often shared the same writers and publishers. The pair did not live in the sort of world in which they could have let any bitterness between them get in the way of their work.

Isshinsai **Yoshikata** (active c. 1841-1864) was part of the Utagawa school of Japanese printmaking, founded by Toyoharu.

Kinchōrō **Yoshitora** (active c. 1836-1882) lived and worked in Edo (the ancient name for Tokyo). He was considered one of the best pupils of Kuniyoshi. As an artist, Yoshitora was a prolific printmaker and illustrator whose work covered a broad range of subjects including warrior and war prints (*musha-e* and *senso-e*), 'large-head' (*okubi-e*) actor portraits, prints of beautiful women (*bijin-ga*), prints of Japan's modernization (*kaika-e*), humorous prints (*giga*) and, most famously, *yokohama-e*, prints depicting westerners and their technological advances, of which he designed over one hundred and fifty. Throughout his career Yoshitora collaborated with other artists on various prints and print series, such as his work with Utagawa Yoshiiku and Kawanabe Kyōsai, 'Famous Views of Modern Tokyo' (*Tokyo kaika meisho no uchi*) in 1873 and Utagawa Kunisada I's 'Kinshodo Edition of Large-Head Actor Portraits' (*Kinshodo-ban yakusha okubi-e*).

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